

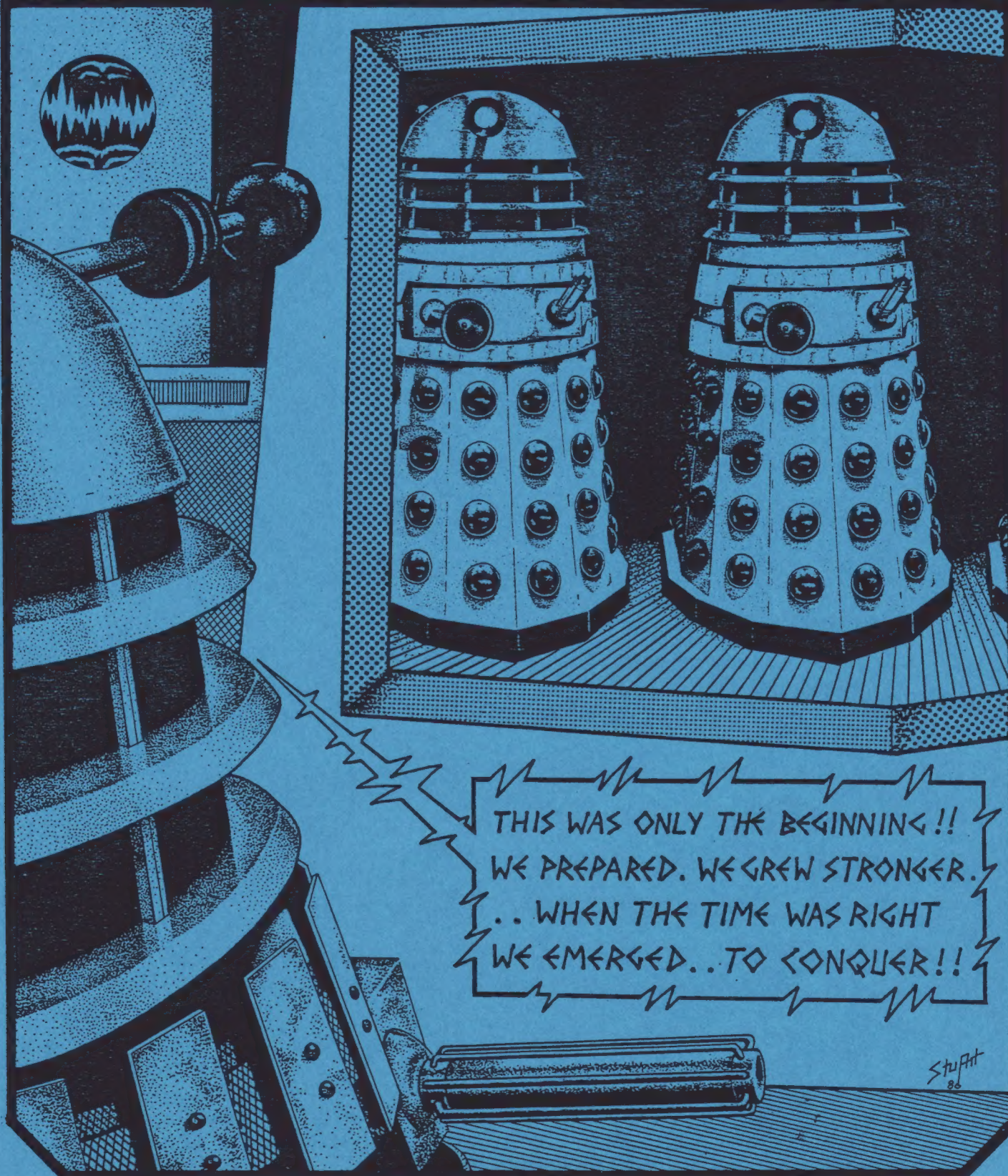
DOCTOR WHO

SERIAL B

THE DALEKS

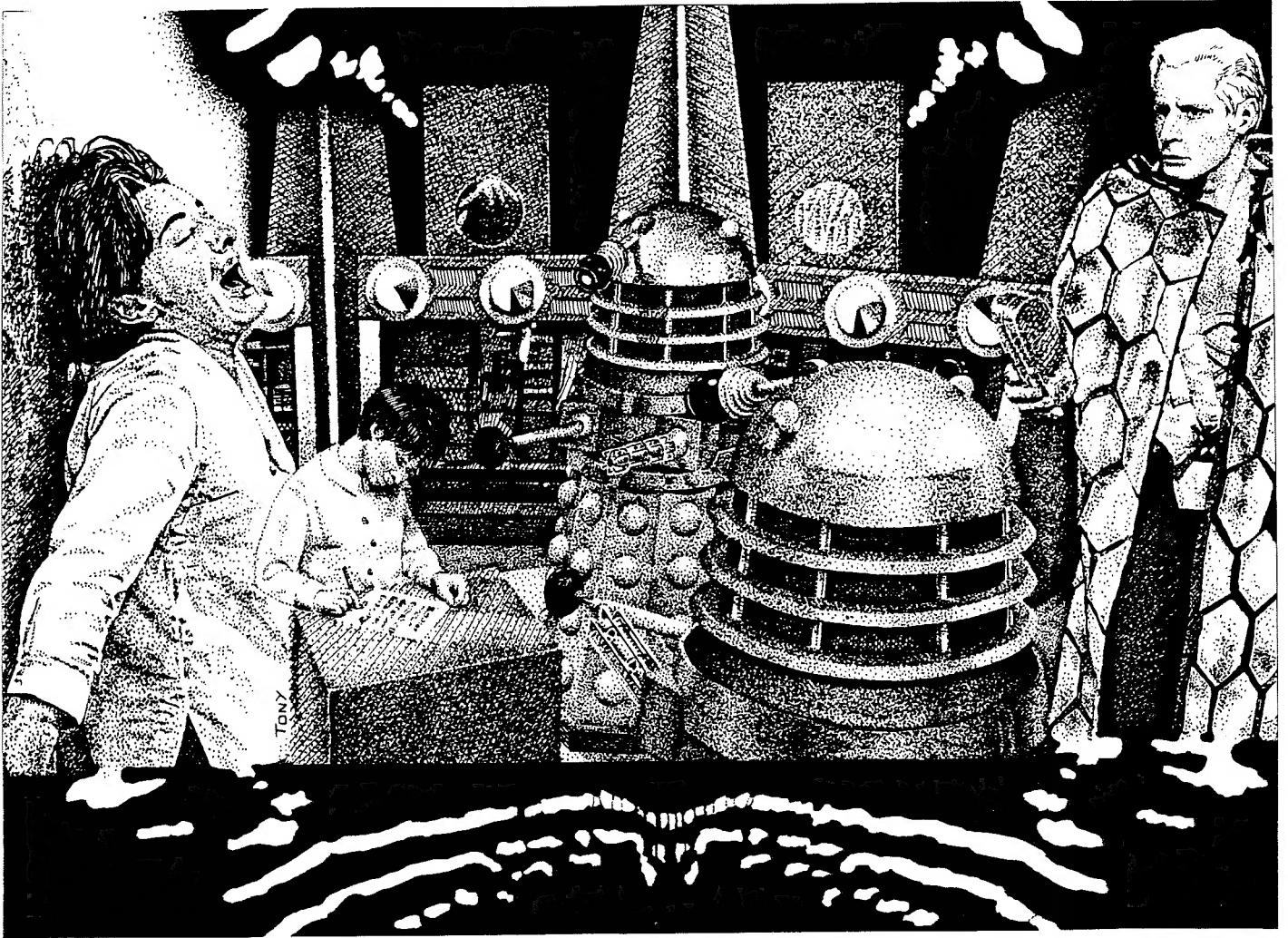
BY TERRY NATION

An Adventure in Space & Time



THIS WAS ONLY THE BEGINNING !!
WE PREPARED. WE GREW STRONGER.
... WHEN THE TIME WAS RIGHT
WE EMERGED... TO CONQUER !!

Stu Pitt
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"I wonder what they'll be like?" Temmosus asked Alydon. "How they'll be disposed towards us?"

Ganatus caught the Thal leader's last words. "They are Daleks," he reminded the pair, the bitterness evident in his voice.

"Yes," replied Temmosus, "but we've changed over the centuries. Why shouldn't they? The once famous warrior race of Thals are now farmers."

Dyon looked up quizzically. "But the Daleks were teachers weren't they, Temmosus?"

"Yes, they were. And philosophers."

Ganatus interrupted this train of thought. "Perhaps they are the warriors now!"

Temmosus shook his head. "From a distance the city looks as if they make science and invention their profession." There was awe and admiration in his voice as he spoke. It was a feeling they had all felt at their first sight of the city; its gleaming domes and towers rising out of the dead soil in defiance of the carnage around it.

"It's a magical architecture," added Temmosus. "Perhaps we can exchange ideas with them...Learn from them."

"Perhaps," replied Ganatus.

Now the Thal leader turned his attention to the TARDIS. "And these others? They arrived here in this weird object?"

"Yes, Temmosus," said Alydon.

"And you trust them?"

"I have only spoken with the young girl, but if the others are anything like her, I would trust them absolutely."

Temmosus nodded thoughtfully. Daleks he could understand, but aliens from another world...that was another matter. "I hope you are not too generous in your beliefs!" ('The Escape' - 4th. Jan. 1964)

Story Two

"THE DALEKS"

The TARDIS has landed on Skaro, a seemingly dead planet. In a petrified forest the travellers find a perfectly preserved metallic creature, crystalline flowers, ashen soil and, most incredible of all, a vast city in a valley. The Doctor is anxious to explore it, but Ian tells him his duty is to return them to Earth. Undaunted the Doctor sabotages the TARDIS, removing a fluid link and claiming mercury has leaked out. They may find a fresh supply in the city...

In the morning they prepare to explore, but it soon becomes evident that the forest is not 'dead' after all. Earlier Susan had felt a hand touch her back. Outside the TARDIS the travellers find a small box, which has been deliberately placed there. Leaving it within the ship, they set out for the city.

On their arrival the party splits up. Ian and the Doctor enter a chamber filled with Geiger counters indicating dangerous radiation levels. They must return to the ship without delay, but Barbara is missing! Metal shutters have herded her into a lift, to be confronted by a terrifying metallic creature.

On the upper levels of the city the Doctor, Ian and Susan encounter a group of identical creatures - Daleks. Machine things, mutated by radiation from a war with another race, the Thals. If they are to leave their protective shells they must have anti-radiation drugs - drugs the Thals have developed. The Doctor realises that the box they found outside the TARDIS must have contained these drugs, and now he and his companions are dying of radiation sickness. Susan is forced to return alone to the ship to retrieve the drugs and meets a Thal, Alydon - a perfect, humanoid lifeform. He gives her more drugs, requesting a meeting with the Daleks as his race is starving.

The Daleks agree to trade food for drugs, but their only thought is of the Thals' destruction. The Doctor recognises this fact, but an attempt to warn the Thals fails and their leader, Temmosus, is killed in a Dalek ambush.

The survivors and the time-travellers escape to the forest. The pacifist Thals accept their fate, but the Doctor must have their help as the vital fluid link has been taken by the Daleks.

Ian demonstrates that the Thals will fight for something they treasure by threatening to hand Alydon's fiance, Dyoni, to the Daleks in return for the link. Surely freedom is just as precious.

The Daleks have found the drugs to be useless to them. If they are ever to leave the city, Skaro must be saturated by more radiation. They decide to use radioactive waste from the city's power rooms.

The Doctor, his companions and the Thals prepare to attack. A two-pronged assault is planned. The Doctor, Susan, Alydon and some other Thals will go by the direct route, blinding the Daleks' scanners with reflective mirrors, whilst Ian, Barbara, Ganatus, Antodus, Elyon and Kristas will go the long way through the swamps and the mountains. The Doctor reaches his destination, destroying the scanners, but Susan and he are captured. Ian's group have suffered losses, but the city is finally reached and the attack begins. The Dalek control room is wrecked and the countdown releasing the radiation is stopped, as is the city's power supply, vital to the survival of the Daleks. The Doctor has his fluid link and the Thals their food. Soon, the two groups bid each other farewell. The Doctor, Ian, Barbara and Susan are safely back aboard the TARDIS. The Doctor activates the ship, there is a massive explosion, the travellers are knocked insensible, and all is darkness and silence...

Story Review

"What Must They Be Like?"

Review by John Peel

From the first eerie seconds in the petrified forest, to the closing moments with the Thals, this story is that rarity so difficult to achieve: a totally original conception of breathtaking scope and beauty. A petrified forest, an awe-inspiring city, mutations and metallic life-forms are just a few of the elements this adventure contains. Even the malevolent Daleks themselves are overshadowed by the total alienness of Skaro, and it is the planet which seems, more than anything else, the star of the show. The petrified forest provides a startling contrast to the lush, verdant forest seen in 'The Tribe of Gum'. A twisted, scorched landscape filled with crystalline flowers and perfectly preserved metal creatures. The heat seems to radiate from the screen. It is here one of the foremost of the many memorable scenes in the story takes place. Here we witness Susan's nightmare journey, in a howling thunderstorm, to collect the drugs from the TARDIS. In an atmosphere of claustrophobia and terror we remember the Daleks' description of the Thals as hideous mutations. As Alydon approaches Susan all that is seen is a soft, scaly skin. Terry Nation plays brilliantly on the theme of uncertainty and speculation. When it is revealed the 'skin' is merely Alydon's cloak and the Thals images of human perfection, the uncertainty is in no way diminished. Alydon chillingly reinforces the feeling. "If they call us mutations...what must they be like?" What ever lives within the Dalek shell must be unimaginably alien.

The alienness of the story continues to be created as later we see the Thals, the Doctor and his companions preparing to attack the city. The approaches to the city, the caves and the swamp, are totally convincing. In particular the swamp is excellent, the ground covered with a bog-like mixture of matted swamp-grass, water and thick, yielding mud. Especially effective are two scenes. One when a mutant heaves itself out of the swamp to glare after the travellers, the other when Elyon is sucked into a huge whirlpool that erupts from a previously calm lake.

The most remarkable piece of construction is, without question, the Dalek city. It is quite simply a masterpiece of design-work. First seen as a breathtaking glass shot, the immediate impression is that the city is one of amazing beauty. The Doctor and Ian stand on a rocky ledge, gazing down at the shimmering spires, the gleaming metallic walls. Alien architecture of the first degree.

The city's interior is equally alien. The corridors are not built for humanoids, with low, slanting archways disappearing miles into the distance. Unfortunately, this is one area where the production does falter a little. Some of the painted backdrops of the corridors look rather false, largely dependent upon the correct camera angle to achieve the best effect. The shadows of various actors and Daleks falling across the backdrops are also noticeable on occasions. However, the desired effect is achieved during those scenes where the characters have to move hurriedly through the city. The invading Thals stumble and crouch, whilst the Daleks glide easily along, perfectly at home in this environment deep below the surface of Skaro. Machine-like the Daleks and their city may be, but one of the most repulsive things about the creatures is that the machines themselves, parodies of life, seem actually to live. To operate the gun-stick, eye-stalk, sucker-rod, flashing head-lights, to swivel the domed top, move gracefully about the floor and synchronise the lights with the dialogue (spoken by different actors)

the actor inside the Dalek machine would have to have been immensely talented and very energetic.

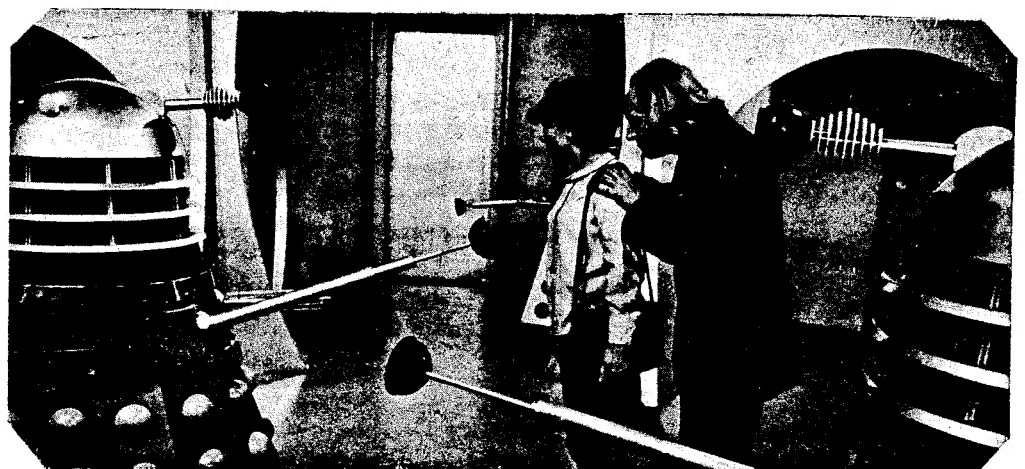
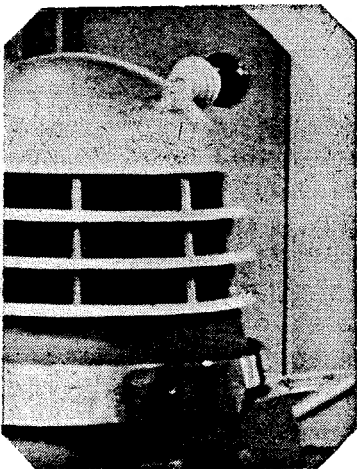
'Doctor Who' has always been fortunate in that it has drawn upon the talents of a great many experienced actors and actresses, and 'The Daleks' was not short of its claims in this respect. The acting cannot be faulted, performances soldered into an enjoyable whole by some splendid, well chosen lines of dialogue. Ian yells at the Doctor: "It's time you faced up to your responsibilities! You got us here. Now I'm going to make sure you get us back." Or Barbara, to Ian, about the Doctor. "Don't you think he deserves something to happen to him?"

The Doctor himself holds the viewer's total attention. His selfishness is amply demonstrated in the first episode of the serial. The four travellers stand near the food machine in the TARDIS, watching the Doctor as he munches contentedly upon a chosen morsel. He seems totally oblivious of the hungry Ian and Barbara, until Susan nudges him in the ribs...Then he remembers to offer them food! Or his supreme arrogance. "The mind will always triumph, with me to lead them the Thals are bound to succeed." His motives for leading the attack on the Daleks are very suspect. As he tells Ian: "The Thals are no concern of ours. We cannot jeopardize our lives and get involved in an affair which is none of our business."

One of the most moving scenes takes place in the second episode of the serial. The travellers, imprisoned within the Dalek city, must decide which of them is to return to the ship to fetch the anti-radiation drugs. Ian is paralysed, Barbara is seriously ill and the Doctor near to death. The answer is clear. Susan must go - but the decision is heart-rending. Barbara argues that she's only a child, yet still she must face the horrors of the dark forest.

If there is one criticism which could be levelled at 'The Daleks' it would be at the final battle sequence. To say the least, it is disappointing. Here the claustrophobic corridors work to a disadvantage. The battle is decidedly forced and strained. The few Daleks in the control room are picked off one by one. The grand finale seems a little pedestrian... (And thankfully the photographic blow-ups of a host of Daleks seen in earlier episodes are not present at the end.) One Thal is shot with the full force of a Dalek ray and then, instead of being burnt to a crisp, he staggers to his feet and fights back!

This is a minor grumble when one considers the high standard of presentation achieved throughout the rest of the serial. Following the death of the Dalek city, we are treated to a heart-warming farewell between the Thals and the travellers. Susan shows off her new Thal cloak to her friends, does a twirl and promptly falls over...A lighthearted moment, beautifully in line with the tempo of the whole serial. It is difficult to forget the reaction of the Thals as the TARDIS vanishes from Skaro. Dyoni moves forward to where the TARDIS had stood, passing her hands speculatively over the now empty patch of ground. She looks up in silent puzzlement at the equally bemused faces of her people. A nice touch, and a fitting end to an epic.



The Thals.

Character Profile By
Jeremy Bentham



If ever a 'Doctor Who' serial epitomised the established images of good and evil it was 'The Daleks'. With sources borrowed from as far afield as Norse mythology and The Bible Terry Nation introduced intelligent sophistication to TV science-fiction which has seldom been equalled since.

On the one side were the Daleks, repugnant creatures of evil, cowering in the darkness of their machines; prisons they had fashioned for themselves in symbolic pennance for their having destroyed a world. Opposing them were the Thals, pure in body and mind, who stood for the principles of beauty, creation and, above all, peace.

In truth it would be wrong to call the Thals opponents of the Daleks to begin with. The concept of opposition was alien to them, such were their beliefs. The first sight of a Thal the viewer had was of Alydon, standing atop a rock, gazing in an almost imperious fashion at the trembling figure of Susan. With his powerful, athletic build, highlighted by the flashes of lightning, he could have been Apollo, descended from Olympus. He was tall, blond and blue-eyed; the Aryan symbol of racial purity, and his mind was equally cleansed of evil. Generations of mutation - and we can only speculate on the shapes borne during the interim years - had purged the warrior mentality from them, leaving a race of farmers in their stead.

The Thals' homeland was the continent of Davius, a cryptic pointer to some of the Biblical references used in this story. Was not David the creator of Israel, the land for the Wanderer folk? Consider too the regal figure of Temmosus, who led his trusting followers in search of the promised land; Dalazar; continent of the Dals, where art, science and philosophy had flourished before the time of the final war. An interesting point which has never been examined is just who began that last, terrible carnage. Certainly from some of the facts revealed during the story, a strong likelihood emerges that it was the Thals. They were the warriors. All the Dals had in return was their science, which they were forced to use to such apocalyptic effect.

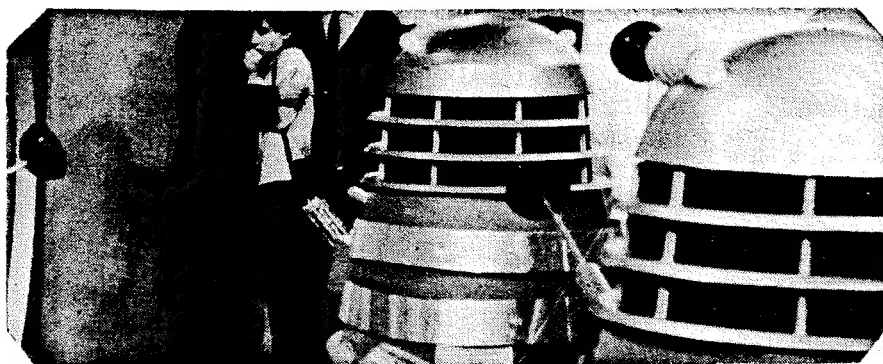
Given that idea then, the strength and weakness of the Thals seen in 'The Daleks' is easier to appreciate. Nowhere more so than with the tragic case of Temmosus; the fallen messiah, to extend the Biblical imagery further. On behalf of the Thal race he pleaded with the Daleks for an end to strife. He believed that another civilisation more advanced than his own would naturally uphold his ideals. That together Thals and Daleks alike could work to rebuild the shattered planet, share in the rewards of the hard work ahead, and see a new world gradually rise from the ashes. And for his words, Temmosus was cut down, incinerated by the guns of creatures who knew a different creed.

The Thals represented the Utopian principle of Peace which can only work when everyone agrees on its expediency. Temmosus was blind to the Dalek mentality, as were his people; even down to the cynical Ganatus who correctly prophesied that the Daleks were the warriors now.

Without the determination of Ian Chesterton and the brilliant strategic brain of the Doctor Terry Nation gave a very strong hint that the Thals' fate would be total extermination by the Daleks, and that even in their death throes they would still not understand why.

The Daleks

Character Profile By
Tim Robins



The Daleks - a once proud race of philosophers, now hideously mutated. Unable to live without their mobile life-support units, they are trapped in the sterile environment of a single city...All that is left of the great civilisation that once stretched across the planet Skaro.

It is possible to feel pity for these creatures, devoid of independent life - slaves to their own technology. It is a singularly poignant moment when they discover that the Thal drug will not protect them from the radiation. As the last screams of a dying Dalek fill the air their deepest fears are realised. Now they are trapped forever within their metal casings. They will never be able to walk on the planet's surface, feel the sun, rain or wind against their skins, never be able to breathe unfiltered air, nor to move without the aid of machinery. So the fatal decision is made, as one Dalek turns to its partner and grates: "We do not have to adapt to the environment. We will change the environment to suit us!"

Yet despite their fate it must never be forgotten that the Daleks are totally evil. They are ruled by senseless bigotry and fear. "A dislike for the unlike," as Ian tells Alydon. "They're afraid of you because you're different from them." The Thals remind the Daleks of what they once were, a dramatic contrast of Beauty against Ugliness, innocence against evil. They also show the Daleks had a choice. The Thals also suffered from radiation sickness, but they overcame it, changing to suit the new environment. Mutating, yes - but enhancing the natural resources of Skaro to ward off the worst effects. But whilst they can be seen as people at one with nature the Daleks are creatures of science. They resorted totally, and without hesitation, to technology, and they paid the price. The Daleks are now trapped within a prison of their own making, and they have left it far too late to return along the road to normalcy. They can only become more and more dependent on their technology and the radiation that once destroyed them, but which now feeds them...

The most repulsive thing about the Daleks is that, although externally they appear to be mere machines, that machinery seems to possess life. The casings constantly move. Arms twitch with electronic life. Bodies shiver in nervous spasms, and single eye-stalks rove continually, scrutinising, endlessly awake, endlessly watchful...

The Daleks have become symbiots. Whilst they give power and life to the city, it gives power and life to them. The city stands like a technological womb, the Daleks malevolent embryos, children of a corrupt scientific dream.

In the end there can be no doubt that the Daleks are evil. They condemn themselves both by words and actions. Working with the Thals they might have had a chance of normal life, but they chose to destroy them, and were themselves destroyed. Conciliation was given no thought, as one Dalek intones, "The only interest we have in the Thals is their total extermination..."

Technical Observations

During the first few moments of the screening of 'The Dead Planet' episode there was a transmission fault, and the picture appeared to be over-exposed. This was quickly corrected.

Designer Raymond Cusick was allocated seven hundred pounds to build six Daleks, but due to the high costs involved was able to build only four. All other Daleks seen were photographic card-board blow-ups, an effect which was, at times, painfully obvious.

One Dalek eye-stalk was specially fitted with a dilating iris, used in close-ups.

Each level of the Dalek city was indicated by a binary code which was featured on the lift buttons. For example, the First Level was '001', the Second Level was '010', the Third '011', the Fourth '100', and so on.

Two model lifts were made, one specifically designed for ascending, the other for descending.

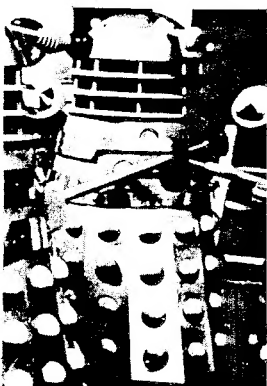
Contrary to popular belief, the serial did not feature a glass Dalek. This proved to be too expensive to produce and was therefore written out. Also absent was the Dalek Supreme, a fixture of the Dalek hierarchy yet to be.

The swamp sequences featured mutations of various kinds. One squid-like monster pulled itself up out of the swamp. The effect of another huge monster was created by a large whirlpool, into which the Thal, Elyon, was sucked. Yet another 'monster' was seen, but was in fact a two-seconds-long extract of stock footage from a Natural History film which showed a caterpillar eating a leaf.

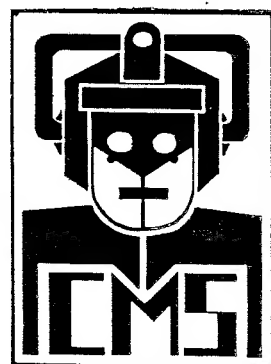
Once again the cave sequences were filmed at the Ealing studios, and resulted in a discernible change in the quality of the film. The effect of Antodus hanging over the precipice was created by a technique known as 'forced perspective', where the background is painted to give the impression of receding into the distance.

It has always been assumed that the episode being recorded at the time of the assassination of the USA's President Kennedy was "An Unearthly Child". In truth, the episode being recorded on Friday, 22nd. November 1963 was "The Survivors", the second episode of 'The Daleks'.

As one of the directors, Chris Barry, explains: "We had an average of four or five sets per episode on 'The Daleks', and much ingenuity was used to make one bit of 'jungle' look like 'another part of the forest'. Also, by means of electronic devices like inlay and overlay, and by using models, the visual range of the action was considerably increased."



Editor.....Tim Robins
 Deputy Editor.....Gary Hopkins
 Artwork.....Stuart Glazebrook
 Anthony Clark
 Writers this issue.....Jeremy Bentham
 Gary Hopkins
 John Peel
 Tim Robins



Production Credits

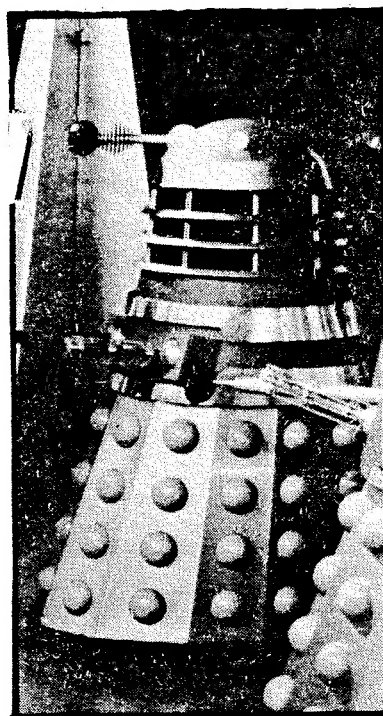
"DOCTOR WHO" CREATED BY SYDNEY NEWMAN AND DONALD WILSON

SERIAL "B" SEVEN EPISODES BLACK AND WHITE

"THE DEAD PLANET"	-	21st. December	1963
"THE SURVIVORS"	-	28th. December	1963
"THE ESCAPE"	-	4th. January	1964
"THE AMBUSH"	-	11th. January	1964
"THE EXPEDITION"	-	18th. January	1964
"THE ORDEAL"	-	25th. January	1964
"THE RESCUE"	-	1st. February	1964

CAST

DOCTOR WHO.....	WILLIAM HARTNELL
IAN CHESTERTON.....	WILLIAM RUSSELL
BARBARA WRIGHT.....	JACQUELINE HILL
SUSAN FOREMAN.....	CAROLE ANN FORD
ALYDON.....	JOHN LEE
GANATUS.....	PHILIP BOND
DYONI.....	VIRGINIA WETHERELL
TEMPOSUS.....	ALAN WHEATLEY
ELYON.....	GERALD CURTIS
KRISTAS.....	JONATHAN CRANE
ANTODUS.....	MARCUS HAMMOND
OTHER THALS.....	CHRIS BROWNING
	KATIE CASHFIELD, VEZ DELAHUNT
	KEVIN GLENNY, RUTH HARRISON
	LESLEY HILL, STEVE POKOL
	JEANETTE ROSSINI, ERIC SMITH
DALEK VOICES.....	PETER HAWKINS
	DAVID GRAHAM
DALEKS.....	ROBERT JEWELL, KEVIN MANSER
	MICHAEL SUMMERTON, GERALD TAYLOR
	PETER MURPHY



CREW

PRODUCTION ASSISTANT.....	NORMAN STEWART
ASSISTANT FLOOR MANAGER..	MICHAEL FERGUSON
COSTUME SUPERVISOR.....	DAPHNE DARE
MAKE-UP SUPERVISOR.....	ELIZABETH BLATTNER
INCIDENTAL MUSIC.....	TRISTRAM CARY
STORY EDITOR.....	DAVID WHITAKER
DESIGNER.....	RAYMOND CUSICK
DESIGNER (6*).....	JEREMY DAVIES
ASSOCIATE PRODUCER.....	MERVYN PINFIELD
PRODUCER.....	VERITY LAMBERT
DIRECTOR (1, 2, 4, 5*)..	CHRISTOPHER BARRY
DIRECTOR (3, 6, 7*).....	RICHARD MARTIN

BBCTV

Compiled by Gary Hopkins